



DREW

Korn Gallery
Dorothy Young Center for the Arts
Drew University
Madison, NJ 07940

Return Service Requested

The Andrew W. Mellon Arts and the Common Good Grant
presents mid-year work by Artist-in-Residence

Valerie Hegarty

Coming Home

January 8 - January 30, 2015

Gallery Hours:

Tuesday - Friday 12:30–4PM

Selected weekends and by appointment

For more information please call 973.408.3758

www.drew.edu/korngallery

Parents' Bedroom, 2014

Paper, latex and acrylic paint, foamcore, wallpaper paste,
Tyvek and staples, Dimensions variable.

Installation peels back the layers of the Forest

TAYLOR TRACY
Student Life and Arts Editor

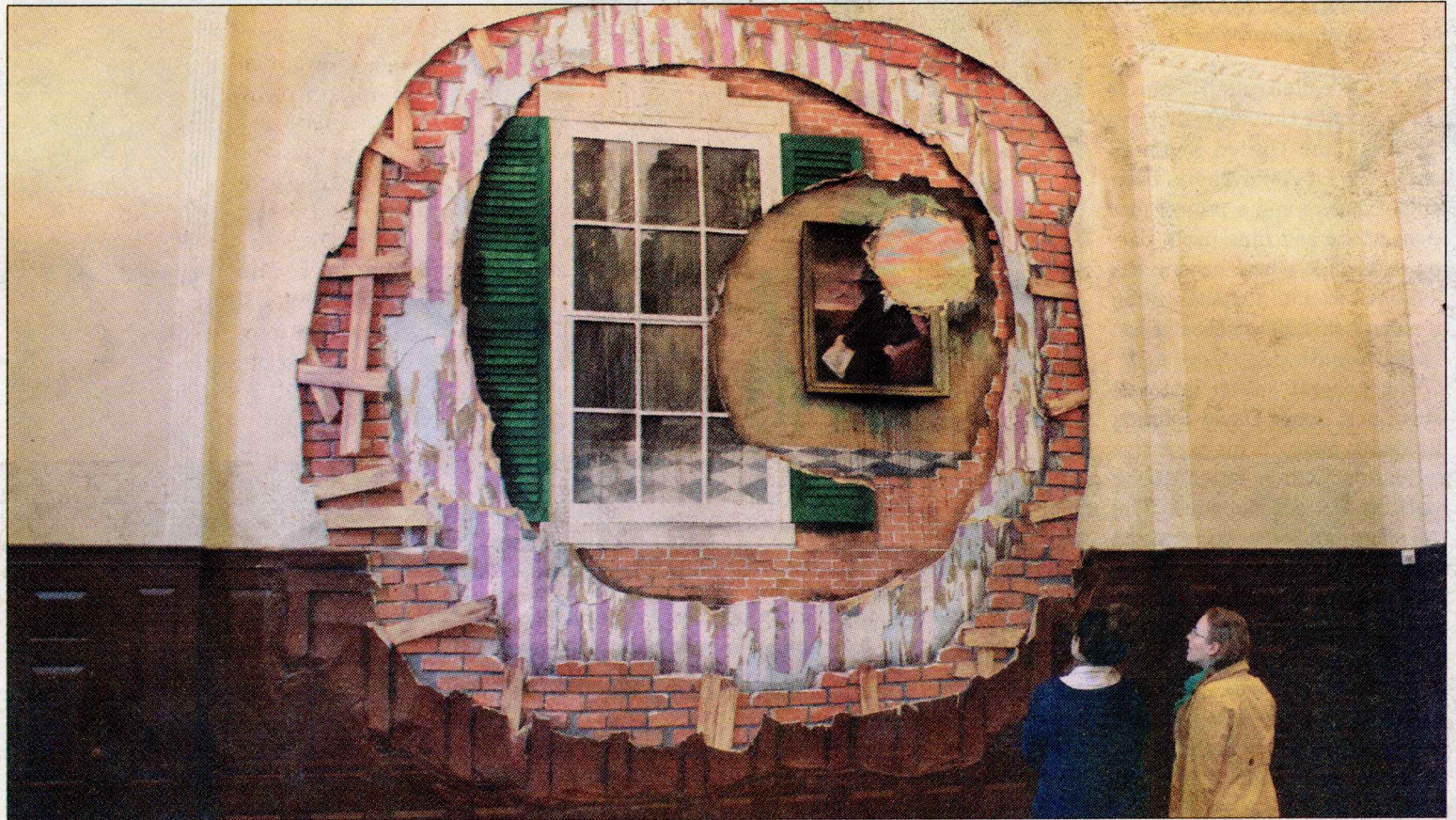
If walls could talk, then the walls that current artist-in-residence Valerie Hegarty has worked on would certainly have a lot to say. Her exhibit, “Campus Cutouts” is currently mounted on the wall of the old writing center in Brother’s College.

Her site-specific installation in the old writing center creates the illusion that a series of holes have been created through the walls of the building, eventually leading to the outside through layers of time and space, including the famed portrait of Daniel Drew in Mead Hall.

About her work, Hegarty said, “I wanted to do something specific to Drew and Drew’s history.” She added, “It’s kind of an imaginary portal. It’s not true to the location. It is more about memory and history.”

She incorporated layers that reference iconic imagery of Drew’s campus, such as the windows and shutters of Mead Hall, as well as markers of her own time here. The blue and striped wallpaper, a stand-in for the wall of her studio, is from her mid-year exhibition in the Korn Gallery. On this combination, she said, “I wanted it to be Drew’s history and my history at Drew.”

She was strongly influenced by the artist Gordon Adam Clark. She said, “I was playing off this work he did with cutting holes through buildings. A lot of my work seems like cuts and holes, but it’s collage.”



RYAN GENUALDI/ CHIEF PHOTOGRAPHER

Artist-in-residence Valerie Hegarty’s site-specific installation “Campus Cutouts” features a collage that creates the illusion of a hole through the wall of the old writing center. These layers represent several layers through both time and space.

Hegarty created her installation out of everyday materials. She said, “It was created mostly directly on the wall from craft materials like foam core, paper maché and paint.” She added, “It’s all fabricated in a very simple way.”

Hegarty hopes that her work will impact both art and non-art students in the Forest. She said, “I hope it generates discussion about what it is. I hope it expands their idea of what art can be and to have something that’s more about imagination and wonder in the academic building.”

She added, “This building is all about reading or writing, so to have something totally visual, I hope that’s an interesting contrast for them.”

Drewids themselves have been an important part of Hegarty’s experience in the Forest as an artist-in-residence. About her time at Drew as a whole, she said, “This has been an amazing experience for me.” She added, “I’ve really loved the Drew students. There’s been a lot of enthusiasm and desire to have a strong impact on the world.”

In the past year, Hegarty has guest lectured in a number of classes both within and outside of the visual arts. She has also worked closely with art students, organized a symposium about artistic responses to the environment, and co-taught an interdisciplinary course with Director of the Spatial Data Center and Assistant Professor of environmental science, studies and sustainability Lisa Jordan.

The class, which focused on the dialogue between environmental issues and art, was a highlight of

Hegarty’s time here. She said, “I think that whole experience of learning more about environmental studies was great. It felt like a big collaboration. I learned a lot more than I anticipated.”

Hegarty will be on campus until graduation. She said, “I feel like I’m graduating with all of them, too.”

“Campus Cutouts” will be open until May 16. Funding for Hegarty’s artist residency and all related programs came from the Andrew C. Mellon Arts and the Common Good Grant.

Artist-in-residence gives engaging talk on a decade of work

TAYLOR TRACY
Student Life and Arts Editor

A melted portrait of George Washington. Sculptural crows attacking a recreated still life. Papier maché woodpeckers clinging to the side of a landscape drilled with holes. These are just some of the works Drew's current artist-in-residence Valerie Hegarty has made in the past ten years. Yesterday, she gave a talk about the evolution of her work over the past decade to a room filled with current Drewids, professors, administrators and alumni.

About the beginning of her career, Hegarty said, "When I graduated, I wasn't really sure what to do with a studio art major." In graduate school, she received a BFA in illustration and an MFA in fiber arts. Eventually, Hegarty began working on her own sculpture. About her technique, she said, "I'm not really formally trained in any of it. I just make up my own techniques as I go along."

Much of Hegarty's work aims to create a destroyed, or ruined space in a style she calls "reverse

archaeology." About her first project exploring this theme, she said, "I wanted to make an empty room but have it be a construction and my artwork too."

Her technique consists of painting and laying down layers of measured paper before peeling and ripping them to create a damaged look replicating that of a gutted space. Reacting to how people often walk by it at first, Hegarty said, "It becomes invisible at the same time because people think they know what they're looking at."

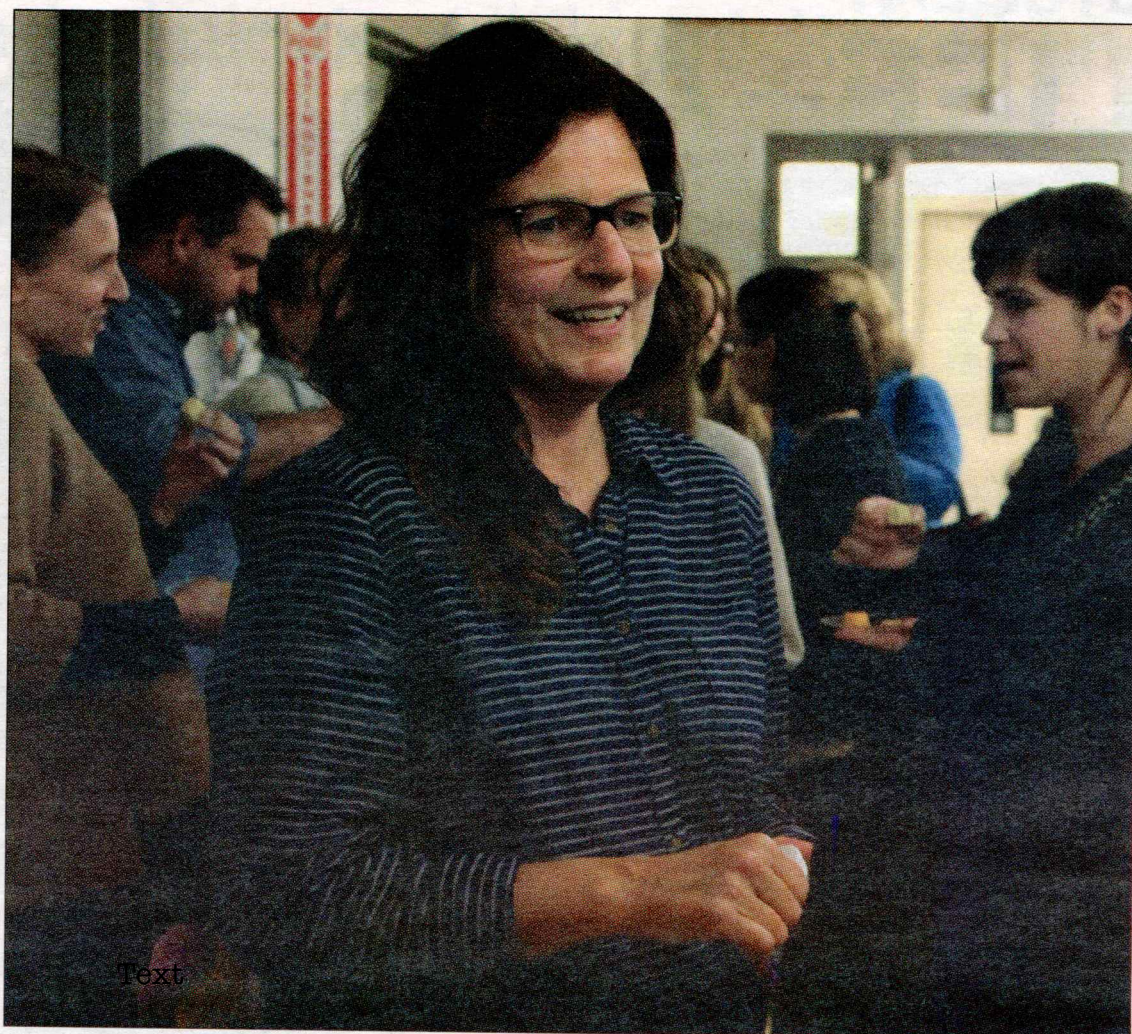
Hegarty did a series of appropriations of 19th century landscapes expressing manifest destiny and western American expansion drilled with holes. While they look damaged by war, there is a woodpecker attached to the side or near the painting. About her intentions behind these pieces, she said, "I was thinking about the woodpecker taking revenge on the meaning in the painting."

She has also done a series of works of sculptural crows attacking still lifes of food, melted portraits of George Washington, furniture and paintings affected by



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One of Hegarty's installations in a plantation dining room at the Brooklyn Museum. The crows symbolize both slavery and the oppressive Jim Crow laws of the South from that time.



RYAN GENUALDI/STAFF PHOTOGRAPHER

Artist-in-residence Valerie Hegarty talks to Drewids and answers their lingering questions about her work and art in general after her discussion in the DoYo.

weather and floods and landscape sculptures that grew into the galleries themselves.

Hegarty's work is influenced by current events and art history. Her series of woodpecker works were influenced by an article about the sighting of a species of woodpeckers believed to be extinct on the same page about tanks found in the Middle East shot through with holes.

Hegarty's work has been informed by a variety of sources. She copies some famous paintings and alters them for her work such as mid-19th century American landscape painters. For her site-adaptive installations, she has been influenced by contemporary artists working on creating empty spaces such as Simon Pope.

Students reacted positively to Hegarty's presentation. Kether Tomkins ('15) said, "I love Valerie's work. I think that seeing her process can be a great experience for students interested

in art and having her on campus is great for everyone."

Elizabeth Caroscio ('15) said, "I'm really glad we chose an artist-in-residence who's so good at expressing her ideas and expressing them to non-art students."

About what she hopes students walked out with from her discussion Hegarty said, "I hope that students from different departments came and had access to this idea of art-making, that students would get reference points for my work."

Hegarty comes to the Forest with funding from the Mellon Arts and the Common Good Grant, a three-year grant promoting programming in the Forest combining the arts with other disciplines. Of the Grant, Interim Dean of the College Chris Taylor said, "This project really lies at the heart of what a liberal arts education is all about."

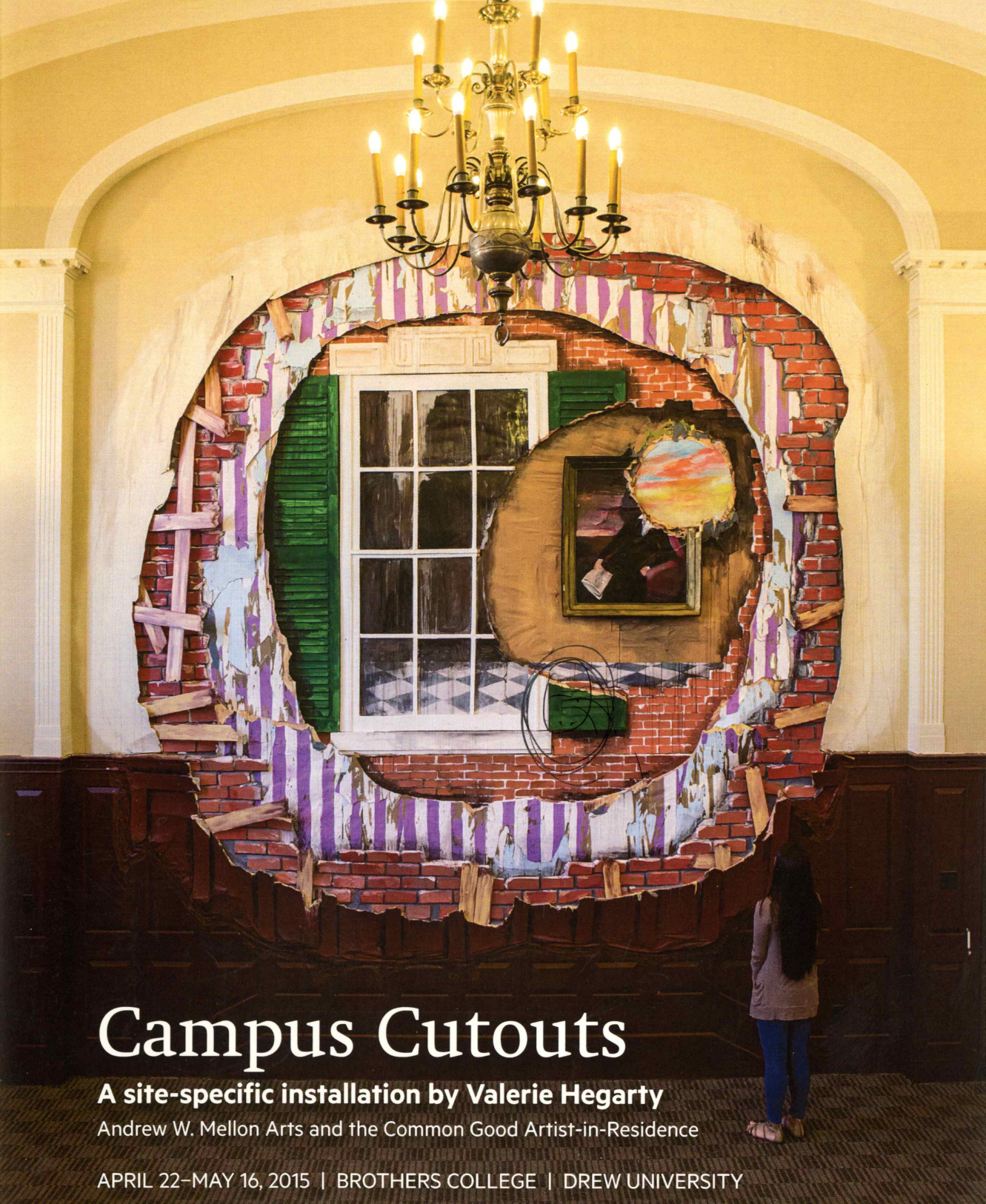
To promote this, Hegarty has a study in BC 104. About why her

office is not located in the DoYo, Taylor said, "That is about getting the artist-in-residence out into the larger life of the university."

Throughout the year, Hegarty will be making herself and her work available in the Forest through a variety of programs. Students are invited to visit Hegarty in her studio. Tentatively, her office hours will be on Wednesdays and Thursdays from 3:30-4:30 p.m.

She will also be meeting with different campus groups throughout the year, presenting a series of public symposiums, installing a public art exhibit on campus in the spring and will be teaching a class with an assistant professor of environmental sciences, studies and sustainability in the spring combining art and cartography.

Drewids who want to know more about Hegarty's work or would like to set up an appointment to visit her studio should email her at vhgarty@drew.edu.



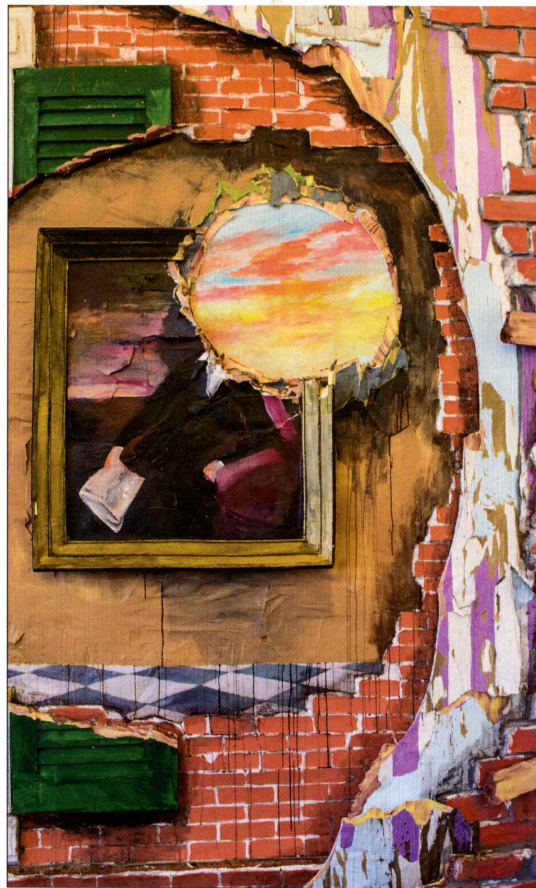
Campus Cutouts

A site-specific installation by Valerie Hegarty

Andrew W. Mellon Arts and the Common Good Artist-in-Residence

APRIL 22-MAY 16, 2015 | BROTHERS COLLEGE | DREW UNIVERSITY

For her project at Drew University, Hegarty is creating a false excavation site within the former chapel of Brothers College: a Brobdingnagian rabbit hole in the middle of a wall that is part time machine, ossuary, and scrying mirror. It is here that the spirits of the university will commingle with the spirits of the artist's past. The striped purple and white wallpaper created from childhood memories of her parents' bedroom are conflated with an interior/exterior view of Mead Hall in the wrong direction, where a singed-out portrait of Daniel Drew—devout Methodist, unrepentant capitalist, self-serving fabulist—hangs lopsidedly in the wreckage. It will be here that Hegarty's theatrical backdrop becomes the star performer, blurring the boundaries between past, present, and future—and through all these layers of artifice we'll find the truth, always shifting, always elusive. —Alex Jovanovich, March 2015



For more information about all programs presented by the Andrew W. Mellon Arts and the Common Good Grant, contact Kimberly Rhodes, associate professor and chair of art history at 973.408.3757, krhodes@drew.edu, or visit: drew.edu/mellonarts.

Valerie Hegarty is currently the Andrew W. Mellon Arts and the Common Good artist-in-residence at Drew University. Hegarty received an MFA from the School of the Art Institute of Chicago, a BFA from San Francisco's Academy of Art College, and a BA from Middlebury College, Vermont. Recent exhibitions include Marlborough Gallery, Chelsea; Locust Projects, Miami; Nicelle Beauchene, New York; a commission for a public sculpture on the High Line, New York, and a show of site-specific installations in The Brooklyn Museum's period rooms.

Alex Jovanovich is an artist and critic who lives in the Bronx. A selection of his work was featured in the 2014 Whitney Biennial. Other recent exhibitions include ADDS DONNA in Chicago, ZieherSmith in New York, and Galerie Thaddaeus Ropac in Salzburg and Paris. He will also be performing in the "Making a Scene" series at the Museum of Art and Design in New York in June. Jovanovich has written art criticism for *ARTLIES*, *Art Papers*, and *artUS*. He is a regular contributor to *Artforum*.

Sentimental miseducation

—some thoughts on the work of Valerie Hegarty for *Campus Cutouts*

It's difficult to see the 'glamour' in Jacqueline Kennedy's famous televised tour of the White House from February 14, 1962. As I watch it over sixty years later, on YouTube, in muddy, lugubrious black-and-white, I see someone who walks and talks in a veil of perpetual terror, stiff and anesthetized-sounding, a ghost even then, leading us through the troublesome history of this country via the executive mansion's changes in décor since its construction in 1800. The wallpapers, window curtains, upholsteries, and various objets d'art that have come and gone through that vaunted space—in the midst of conflagrations, assassinations, war—leave traces, soft and sickening, like ectoplasm.



I attach Valerie Hegarty's artwork to this legendary bit of broadcast television because her sense of history is steeped in a kind of American brokenness, a depressive sublime. With the commonest of craft store materials, like foam core, foil, paper, acrylic paint, sculpting wire, and various kinds of gel mediums, Hegarty recreates the regal appointments of America's Yankee heritage—Federal-style furniture, Hudson River School paintings, Paul Revere silver, Bonnin and Morris porcelain—into haunted, damaged, gorgeously visceral, fever-dreamt objects that feel more splatter film than Smithsonian. This is because Hegarty understands the turbulent interior lives of the things she depicts. Their elegant surfaces and stately ornaments mask this country's heritage of bloody politics and misguided patriot-

ism. The loving attention given to every polished brass handle, scrupulously carved arabesque, or carefully planed board of wood from the antiques she duplicates is funneled into her work as well. The tears, bleeds, bullet holes, and fire stains of Hegarty's effigies, rendered with startling verisimilitude, are the scars left by the decathected energies of their progenitors. To walk into an exhibition of her work is not too unlike entering a gallery full of Dorian Grays—one can almost smell the wickedness, taste the rot.



Salvaging artwork after the 1989 Mead Hall fire.